PART II—Material Texts of the Twelve Classical Upanishads,

CHAPTER I. THE CHANDOGYA UPANISHAD.

The *CJiandogya* Upanishad is one of the two largest Upanishads, the other being *BriJiadaranyaka,* These two are generally acclaimed as having contributed to the Vedanta the most important materials containing the richest lore in the whole of the Upanishadic literature. The *Chandogya* is considered by far the most ancient of the Upanishads. The *Bvihadc veiny oka,* though no doubt its contemporary, is somewhat later. Some facts, stories and parables are common to both and the expressions in which they are clothed are identically the same. The Rishi Uddalaka Aruni and his son, Swetaketu, the Kshatriya king Pravahana Jaivali of Panchala, arc mentioned in both the Upanishads. The story of the conflict between *devas* and *canvas,* the parable of the senses and life contending for supremacy, the episode of Swetaketu repairing to the court of the Panchala king for instruction, are also found in both the Upanishads. Rishi Yajnavalkya, whose teaching fills a greater part of the *Brihadaranyaka* Upanishad, however, finds no mention in *Chandogya* and this may perhaps be due to

his reputation
as the greatest of the Upanishadic seers
not having been
established when the *diandogya* was
composed. In the
Chandogya which consists of eight
chapters the conception
of One Supreme Being pervading and
overruling the whole
Universe has been fully realised.
The First Chapter deals with meditation on
Udgitka
who is spoken of as the highest God
equivalent to the
Brahman of later times. The Vedic mystic
syllable ' *Om*[p]
that had to be pronounced at the beginning
of each *Veda* and
of every recitation of Vedic hymns is
identified with *Udgitka.*
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